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the evident purpose of creating a feeling of sadness in the midst of the apparent gaiety and of giving a foreboding of the tragic denouement.

There are a number of instances which could be cited as showing a growing tendency among recent German authors to select passages from well-known poems for the titles of their novels, thus e. g., *Nur wer die Sehnsucht kennt*, by Ida Boy-Ed; *Alt Heidelberg, du feine, Du bist die Ruh, Der du von dem Himmel bist, Du Schwert an meiner Linken*, by Stratz; *Freiheit die ich meine*, by Ertl.

Those who are familiar with the three productions, *Allerseelen*, *Rosenmontag*, and *Einst im Mai*, will be fully aware of the close relationship between them. In all three of them a love-tale which terminated tragically plays, *mutatis mutandis*, the principal part.

Furthermore, there is between *Allerseelen* and *Einst im Mai* the added coincidence that the love-tale took place in a long gone-by period and, as the title *Allerseelen* indicates, is to be revived, as the dead are, in memory only.

In view of the fact that some readers may not be familiar with Gilm's poem, it is given here in full. It was written in 1844.

ALLERSEELLEN

Stell auf den Tisch die duftenden Reseden,
Die letzten roten Aestern trag herbei,
Und lasz uns wieder von der Liebe reden
Wie einst im Mai.

Gieb mir die Hand, dasz ich sie heimlich drücke,
Und wenn man's sieht, mir ist es einerlei;
Gieb mir nur einen deiner süßen Blicke
Wie einst im Mai.

Es blüht und funkelt heut auf jedem Grabe,
Ein Tag im Jahre ist den Toten frei;
Komm an mein Herz, dasz ich dich wieder habe,
Wie einst im Mai.

It would seem very appropriate to place the three verses of this poem as a motto opposite the first page of the story *Einst im Mai*.

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THE DRAGON AND HIS BROTHER

To the Editors of *Mod. Lang. Notes*.

SIRS:—Near the close of the Canon's Yeoman's Tale the Yeoman goes off into a disquisition on speculative as contrasted with practical alchemy, and quotes, as he states, from "Arnold of the Newe Toun." His assertion is absolutely correct,¹ and I subjoin the passages in question:

Lo, thus seith Arnold of the Newe Toun,
As his Rosarie maketh mencion;
He seith right thus, with-outen any lye,
'Ther may no man Mercurie mortifye
But it be with his brother knowleching.
How that he, which that first seyde this thing,
Of philosophres fader was, Hermes;
He seith, how that the dragoun, doubtles,
Ne deyeth nat, but-if that he be slayn
With his brother; and that is for to sayn,
By the dragoun, Mercurie and noon other
He understood; and brimston by his brother,
That out of sol and luna were y-drawe.'

G. 1428-40.

Dixit discipulus quare dicunt philosophi quod mercurius non moritur nisi cum fratre interficiatur: magister dixit primus eorum qui dixit fuit hermes qui dixit quod draco nunquam moritur nisi cum fratre interficiatur: vult dicere quod mercurius nunquam moritur id est congelatur nisi cum fratre suo id est sole et luna.²

The remainder of the passage, and the relation of Chaucer to Arnaldus de Villanova, however, have far wider implications than can be considered in a brief note. I hope to treat them very soon at greater length in their bearing not only on the Canon's Yeoman's Tale, but also on Chaucer's knowledge of medieval medicine in general. Arnaldus de Villanova and the other medieval physicians are of the utmost interest for the light they throw on what Chaucer has to say, not only of "the lovers maladye of Hereos," but also of dreams, of images and hours, of remedies of other sorts, and even of the "heed of verre."

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¹ Except that it is not from the *Rosarius*, but from the treatise *De lapide philosophorum* that he actually draws—but of that more later.

² *Arnaldi de Villanova Opera*, Lugd., 1532, f. 304.